



Photo@Pavlo, Nov 2022

Centre for Creative Practices  
New Voices of Ireland Series 9

## The Wartime Art Archives continued 17 – 27 November

The aim of this project is to give a voice to artists and the art community who stand in solidarity with the people of Ukraine in the aftermath of the brutal invasion of Russia, as well as with people affected by wars and conflicts in other parts of the world. We hope to create a network of support, space for reflection and action in solidarity with those who need to know now that they are not alone.



## **The Wartime Art Archives continued**

### **Dublin, November 2022**

2022 has turned out to be the worst year in European history since the end of WWII. On February 24 2022, at 5 am, Russia, occupying parts of Ukraine since 2014, started a full-scale military invasion against the whole Ukrainian nation to annexe Ukrainian territory and fulfil the Russian ruthless imperial dream. Geopolitically it also means that Russia has attacked and invaded Europe, which it has been trying to undermine for the last 22 years by supporting all kinds of extremist, anti-democratic forces.

As of November 1 2022, the number of people who fled Ukraine since February 24 is estimated at 14,853,082. While 7,359,216 have returned to the country, the UNHCR records 7,786,195 refugees from Ukraine across Europe. At the same time, Russia, once again, has been turned into a military factory where human lives and rights don't count unless they support the sick obsession to erase a whole country, its beautiful language and culture, and to make the proud Ukrainian nation a part of the Russian zombie state.

Currently, there are also other wars or conflicts ongoing in over 30 countries in the world. The War in Syria, the violence in Myanmar, the conflict in Afghanistan, the Yemeni civil war, the Mexican drug war, the Ethiopian civil war, and the Occupation of Palestine, along with climate change, contributed to the displacement of an unprecedented 89.3 million people around the world who have been forced from their homes. 53.2 million are internally displaced, and 27.1 are refugees: who have had to travel to a new country to find safety. All these people need solidarity which must translate into support, hospitality, and opportunities to regain their lives. Offering this support is everybody's duty, and it also impacts our lives. However, our sacrifices are very modest compared to people who lost everything or are facing a winter without heat and electricity under constant shelling.

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1 Kate Brown, 'The Artists and Curator Behind the Russia Pavilion Have Pulled Out of the Venice Biennale Amid the Ongoing War in Ukraine', *Artnet News*, 28 February 2022, <https://news.artnet.com/art-world/russia-pavilion-closed-2078616>.

2 'Biennale Arte 2022 | La Biennale Di Venezia Presents Piazza Ucraina (Giardini Della Biennale, Spazio Esedra)', *La Biennale di Venezia*, 15 April 2022, <https://www.labiennale.org/en/news/la-biennale-di-venezias-presents-piazza-ucraina-giardini-della-biennale-spazio-esedra>.

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These horrific events also affect artists and arts organisations. Russian curators at this year's Venice Biennale refused to represent their country. They published a statement that "there is nothing left to say, there is no place for art when civilians are dying under the fire of missiles, when citizens of Ukraine are hiding in shelters when Russian protesters are getting silenced."

From Ukraine, we know about hundreds of female and male artists joining the army, volunteering, and offering humanitarian aid and support. Most of the artists have paused their artistic work; some try to combine artistic activities, cultural diplomacy and military or social services. There are also artists who, in response to the war, keep producing works nearly on a daily basis. It helps them to deal with the constant news reporting about more and more war atrocities. As described by the curators of the Piazza Ukraine at Venice Biennale, "Shortly after a new piece is completed, whether it's a drawing, a photograph, a comic strip or a short text, it goes public — via social media. Becoming a subject of the public realm, these works turn into something bigger. They become evidence, an artefact, a document of the state of mind. Perhaps, these works have already gained the status of the most sincere and certainly undeniable documentation of the experience: the one of trauma, anger and, yet, of sheer courage, too." The same happens to artists in other parts of the world who are affected by the wars and conflicts directly or indirectly, trying to help, crying and documenting the brutal absurdity of wasted lives.

Here, in Dublin, we are joining the agora initiated in Venice, connecting artists who respond to recent wars. We unite around selected artworks to exchange thoughts, comment and document the events, create support networks, and define our next step in solidarity with those who need to know they are not alone.

We also hope this show will inspire each visitor to actively engage in humanitarian support of the Ukrainians and people affected by wars. Every one of us can make a difference.

With best wishes,

Kouha Sapčič

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The Wartime Art Archives continued  
an exhibition and multidisciplinary programme featuring works by Adam Kos,  
Aljoscha,  
Christina Bennett, Csilla Toldy, Eleni Kolliopoulou, Joe Ryan, Kasia Zimnoch, Kate  
Kelly,  
Kseniia Rusnak, Maureen Jordan, Pawel Kleszczewski, Roger Hudson, Tina Whel-  
an and  
Ukrainian artists associated with the Ukrainian Emergency Art Fund  
Curator: Monika Sapielak

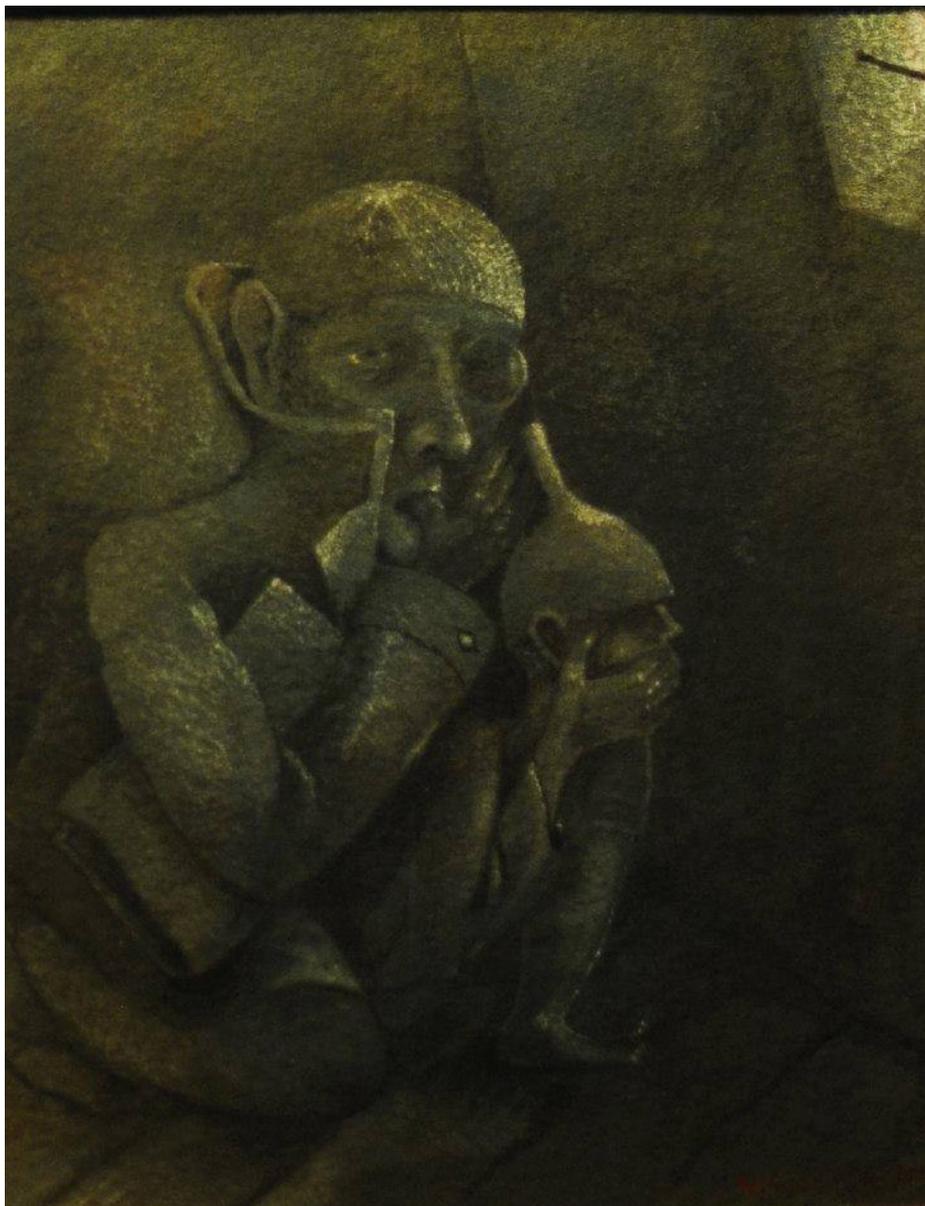
The Wartime Art Archives continued  
is the 2022 edition of the New Voices of Ireland Series, run annually by the Cen-  
tre for Creative Practices. This year's programme explores artistic records and  
reactions to the horrific realities of the Russian invasion of Ukraine, the war in  
Syria, the occupation of Palestine, and other forms of wars, including the sex war  
and the drugs war.

When - November 17 until November 27 2022  
Where - at The Complex, 21-25 Arran St East, Dublin 7  
Opening hours: 10 am – 5 pm, Sat, Sun 12 – 5

The exhibition will be opened by Maureen Kennelly, Director of the Arts Council  
of Ireland.

H.E. Ms Larysa Gerasko, the Ambassador of Ukraine to Ireland and H.E.  
Ms Anna Sochańska, the Ambassador of Poland to Ireland, will attend the event  
and address the guests.

Accompanying events  
**Concert, poetry reading and artistic workshop**  
**Saturday 26 of November 5-9 pm by Kseniia Rusnak,**  
**Csilla Toldy, Roger Hudson**



Scream of fear, watercolour, 2013, 40x32cm

**ADAM KOSTRZEWA (KOS)**  
prints and paintings

**“War, in my understanding, is an example of human fall. Fall of our morality and spirituality. War is a lack of respect for life. In the process of war, we become a tool in the hands of those who create it.**

**They inject in us a sense of patriotism and faith in the rightness of defence or attack. Sadly, the experience of our ancestors did not teach us anything. That is why war is a mirror that shows us at what stage we are as human beings. As an artist, I try to sensitise people about the war because, in my opinion, every conflict begins with a different point of view. We as a people should be looking for what we have in common, not for those things which divide us.”**

Born in 1956 in Poland, I attended and completed the School of Art Folk and Design in Ostroleka. I specialised in sculpture, wood carving and painting. I was appointed furniture restorer to the Royal Castle in Warsaw and subsequently worked with Paul Levi, the famous London collector and restorer of old frames. In 1986 I came to work in Ireland and stayed in Dublin. My commissions included restoration work in Dublin Castle, Malahide Castle and City Hall. I was drawn to the spirit of the Irish landscape, which I describe as something one can not touch. We can only feel its spirit. I divide my time between Co. Westmeath and Howth, where my residence looks across Dublin Bay - the same scenic landscape that William Orpen, Osborne and N.Hone captured in their many pictures. In recent years I have developed a reputation as an Irish Landscape painter, drawing inspiration from great Irish artists. I endeavour to capture the harmony, depth and strength of the Irish landscape in my work. I try to reflect the calm and beauty of nature and provide an oasis in the modern world so full of hassle and the 'now' attitude. From 1995 until 2018, I was a member of the Irish Art Association.

## Aljoscha

On 22 February 2022, the artist stood naked, without protection from the war troops, in front of the Motherland Monument in Kyiv, with his wrists crossed and holding pink forms (bios) that relate to his practice.

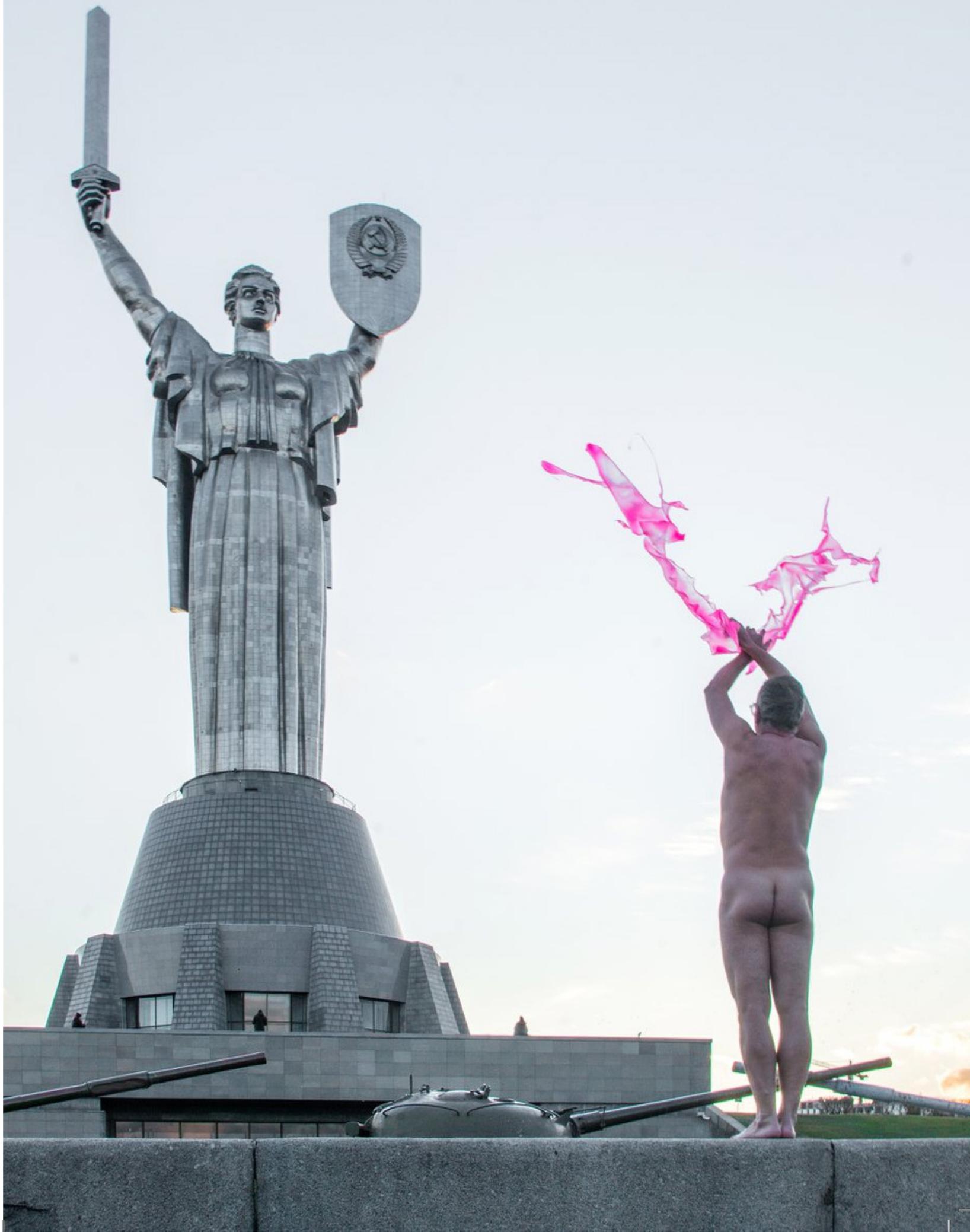
**“Bioism condemns any violence against humans, animals and plants. The suffering and war must be stopped! There are no justified conflicts; all of them are criminal, causing violence and pain to all kinds of biological beings. Any kind of human ideology is violent per se: for instance, a bloodthirsty motherland requires endless human sacrifices. Pacifism shall be extended to the peace and eudaimonia movement for all beings of this planet. As a European artist of Ukrainian-Russian origin, I stood naked and unprotected as animals and plants are in silent protest against any kind of ideological madness. Stop the insanity; seek kindness!”**

Aljoscha is a Ukrainian contemporary visual artist known for conceptual installations and sculptures based on ideas of bioism, biofuturism and bioethical abolitionism. On his website, Aljoscha describes bioism as follows: “bioism or biofuturism represents my attempt to create new living forms and new aesthetics of future organic life. Bioism is a way to develop art objects which express visual possibilities of synthetical biology. Bioism is an effort to produce art based on vitality, multiplicity and complexity. I regard each of my works as a living being. Bioism extends life to lifeless subjects.”

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<sup>3</sup> ‘Aljoscha > Bioism > Bioethical Abolitionism’.

<sup>4</sup> ‘Aljoscha > Bioism > Bioethical Abolitionism’, accessed 5 November 2022,





Truth[s] – bullets, installation, plaster, 2015

Truth[s], a short film about the futility of sectarianism, 2015



Christina Bennett  
- film, installation, postcards, painting

**“The opposite truths of opposing ideologies belie a common ground. Our differences are also our commonality. Beliefs, opinions, and prejudices are someone’s truth, each with their opposite and equally believed truth. The north of Ireland was/is a dual society. Organisations, schools, and churches catered to both sides of the community. For instance, Catholic schools - Protestant schools; Catholic scouts - Protestant scouts; Catholic sports teams - Protestant sports teams and so on.**

**Through these dualities, I considered the notion of sectarian insults, each insult having an equal and opposite existence; a Duality.**

**So by extension - if I am insulted, I can counter this insult with an equal and opposite retort; each insult hurled or fired is cancelled. Thus, the futility of sectarianism. I feel that both communities have much more in common with one another than extremists would like us to believe.**

**I sing, or hum in the middle part of the film, two songs closely linked to the two communities of the north. The songs are ‘The Sash My Father Wore’ and ‘The Foggy Dew’ - each with deep connotations and history for their communities. These songs are repeated at the end of the film, this time played by marching bands.**

**The found footage depicts the UDA marching through Belfast, pointing at Catholic housing in order to intimidate.**

**I depict this footage as if seen through a window, which relates to my memory of a similar event in Newtownabbey during the UWC (Ulster Workers Strike) when UDA marched down our street and did drills outside all the catholic homes, sending us a clear message of threat.**

**This work extended to a series of white plaster bullets with the insults and other phrases printed onto them. Likewise I created a series of white postcards with the insults on them, visually very similar to how they are depicted on the screen. Some of these postcards were sent through the post as an artistic intervention.”**

**Christina Benett**

Christina Bennett is a multidisciplinary artist, working in video, installation, photography, painting and objects. Her work has expressed the stories of her displaced community. It is filled with memory, recounted events, and disclosures surrounding the conflict in Ireland throughout the 1970s and onwards. It considers the impacts of time, past, present and future on our experience of being in the world. Her recent works contemplate other historical and current conflicts and displacement. Christina continues to examine the hierarchical perceptions of displacement, the ranking of migration experiences and the allocations of empathy or support.



Bussokusekika



Watch Later Share



0:16 / 1:14

YouTube

I'm so glad we meet.  
It's an honour to fight you.  
Let's hope we won't  
find ourselves on opposing sides  
as pilots of Messerschmitts  
Spitfires or Hurricanes  
with Fat Man and Little Boy.

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Bussokusekika

are

“History does not repeat itself, but it rhymes”. Looking at the past can help us to understand the present. I am and have always been a pacifist. I grew up in the Eastern Block and defected through the Iron Curtain as a teenager.

My experience of war is that of the Cold War. I work with language as a writer and filmmaker, and I see how language can be weaponised. The Russian language is used as a weapon to support the territorial war of Russia. In my films about WWII and the Holocaust, I give voice to survivors and victims.

In Bussokusekika – the Japanese people were the ultimate victims of WWII.

In Here I Stand – I commemorate a mother who sends her eleven-year-old son to join “the other queue” in Auschwitz and thus saves his life.

In my 29-minute-long reportage, I interviewed survivors of genocides in Germany, Hungary, Rwanda, Cambodia and Bosnia.”

**Csilla Toldy - film poems, poetry,  
artistic workshop**

Csilla Toldy is a writer and artist who published three poetry collections with Lapwing Publications Belfast. In recent years she also started producing video and film poems. Her video poems were screened at the Videoholica Video Art Festival in Varna, Bath, Athens and the Lighthouse Art Centre in Poole, UK, D-Light Gallery Dublin and at Belfast Film Festival. Bussokusekika was selected for the ZEBRA International Poetry Film Festival in Munster. Belfast Exposed won Best Street Art Film in Berlin and Special Mention for Editing at the Barcelona Experimental Film Festival. In 2020 Csilla was commissioned to create a video poem as a public artwork by the Executive Office of Northern Ireland for Holocaust Memorial Day. Her latest 12-minute-long work Axis Mundi won awards at three international festivals in 2021.

Bussokusekika – 1.5', video poem. (2018) Bussokusekika is a Japanese verse form, an extended haiku. Originally carved in stone to praise the life of Buddha. This video poem created from archive footage, follows that form to commemorate all lives lost in wars.

Voice overs: Tom Dart, Reinhard Kaul

Here I Stand – 6' long video poem, (2020) to commemorate the 75th Anniversary of the Liberation of the Nazi concentration camps while remembering other victims of genocides in the 20th century. This poem is based on a survivor's story, who lied about his age when he arrived in Auschwitz. He wanted to stay with his mother, but she whispered to him, "go with your brother," thus saving his life. The poem is voiced by a woman and a man with echoes. The footage and photos are from memorials of the Holocaust in Europe, layered. The quotes from survivors provide breathing space and time to reflect, and the one in the middle from the Bible represents the turning point from death to birth or liberation.

Voice overs: Sinead Lunny, Jason Benson Music: Anúna Camera: Alistair Livingstone, Ferenc Kojati, Andras David  
Sound: Tom McFarland

Here I Stand – Memories – 29' (2020) This reportage gives voice to survivors and witnesses of genocides committed in the 20th century. Walter Sekules spent the first six years of his life as an enemy alien in the Gulag in Siberia. Agnes Bus, a Hungarian woman, was a child witness of the deportation of Jewish people. Eva Fahidi, at the age of 18 spent six weeks in Auschwitz. Den Soath witnessed the aftermath of Khmer Rouge in Cambodia. Pelagie Buchanan, a Rwandan woman, survived the genocide through faith and now lives in Northern Ireland. Elmina Kulasic spent five weeks as a seven year old in a concentration camp in Bosnia. Murina Subasic, a woman who lost 22 family members during the genocide in Bosnia, founded the Mother of Srebrenica organisation to take the perpetrators to the International Court of Justice in Den Hague, resulting in successful prosecutions.

Music: Nuala Curran, Editor: Tom McFarland, Camera: Alistair Livingstone, Ference Komjati

Here I stand

to David Perl and Ivor Perl

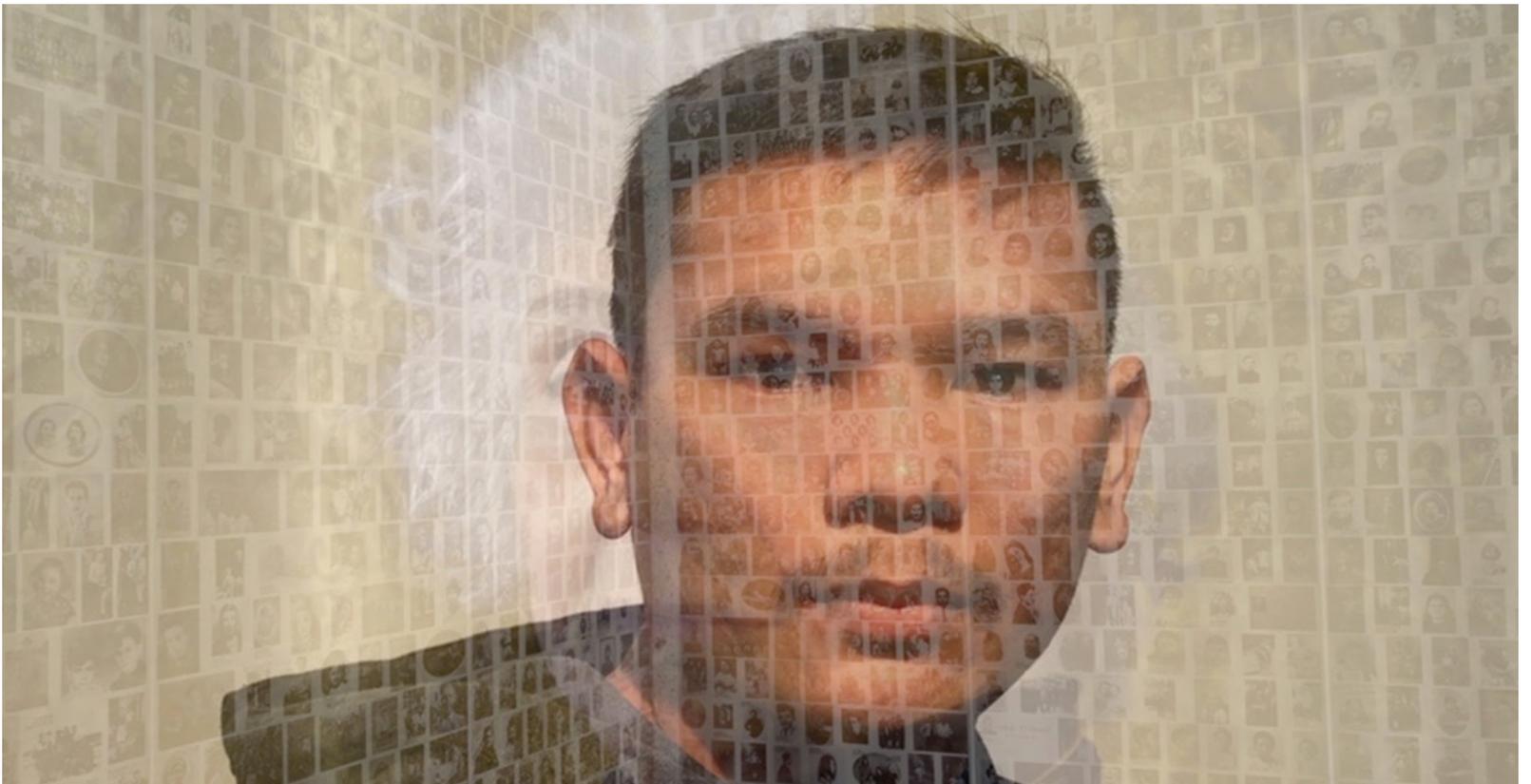
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There are no words  
but names we have -  
a choice: a right or left  
“go with your brother” -

To lose your protecting  
warmth around me  
but feel it, no matter  
in every hour of my life  
and I know to never forget,  
to never forget.

I’m standing here  
at your feet, mother  
feel your lips on my hair  
your arms around me  
“go with your brother”  
and feel them, no matter  
and I know to never forget

but find it in the eyes  
of others, the humans  
who brought light  
so that I live and never forget.



**“Carpe diem” reflects upon the phenomenon of war as it is embodied by ‘ordinary’ people, people like us. People find themselves in the middle of a crisis that almost falls upon them, undermining their life and relations/ bonds with each other.**

**War is here seen as something that just happens, not as a natural consequence of tension but as a decision taken elsewhere: it is therefore imposed onto ‘ordinary people’. War is seen as an interruption of an established flow of life which is now overthrown, and, in its place, we notice the emergence of inorganic and abrupt patterns.**

**“Carpe-diem” is a short experimental film which reflects on violence as a phenomenon we observe globally (war among countries), in society (civil war), in nature (power relationship among animals), as well as within the self (abandonment, oscillation).**

**“Carpe-diem” features details of a performance coupled with archive scenes of events with historical meaning in several countries (e.g., Bloody Sunday, Vietnam war and Asia Minor displacement footage etc.) often connected with revolt or war or scenes of symbolic significance on the theme of violence. This footage is overexposed with a video showing myself performing in slow motion. This way, my body becomes a site of internalised events. My aim is to depict the internal processes of transformation and change. The intention is to evoke associations among a variety of different sections of life and reflect on the brutality of all types of violence in tackling the issue in an indirect, poetic way.”**

**Eleni Koliopoulou -  
Carpe diem, film**

I am a visual artist interested mainly in the intersection between Performativity and Philosophy. Initially trained as a painter, my research concentrated on the abstract relation between elements such as colour, lines, and shapes. From the very start, my strongest interest was the movement occurring on the surface and stimulating the spatial awareness of the perceiver.

Since 2005 have been attending several classes and workshops in performance art, contemporary dance (mainly release technique), physical theatre (Lecoq), Contact Improvisation, Yoga, Aikido and Butoh. In parallel, I experimented with the medium of video; as a natural process of union between the image and the movement, I have created numerous video performances, either staging myself or directing performers and working/ editing the material generated in its filmic language. The topics of my works are poetic and philosophical, and they indirectly tackle social issues. I create atmospheres to express feelings and thoughts, having my lived experience as a starting point. Performance-based art is a medium that I use because I perceive the body as a container and conveyor of body-mind intelligence where different strata of experience take place and unfold. My work pays much attention to the site-specific dimension of the performance/ installation, which I perceive as a live organism in constant modification: togetherness.





Dreams are illusions shattered by Rifle Butts, 63x53 cm



Woman, 63x53 cm



Massacred, 63x53 cm

**“The presented body of works was initially inspired by Goya’s “Disasters of War” series but interpreted in a contemporary setting, using different means of printmaking from both the traditional to hybrid forms comprising of etching and line engravings and different tools to convey the brutality of the subject (war). While some pieces are drypoints, in others, the relief image has been chiselled out of the zinc plate using power tools and broken drill bits to convey the violent aspects of war and its effects on the people living through it.**

**Some pieces are influenced by war artist Peter Howson, who documented the day-to-day effects of the Bosnian war. At the same time, some of the etchings focus on the destruction of war other themes emerge, such as people’s resilience to survive horrific events while maintaining a sense of daily normality (The Music Lesson print); other works include hand-coloured prints using watercolours to represent and emphasise human fragility and coping strategies of people living in warzones and the aesthetic of just to survive from one day to the next.”**

## **Joe Ryan - drawings**

Joe Ryan holds a Doctorate in Fine Art for the thesis entitled “Art, Institutions and Social Control,” he graduated from the University of East London with a distinction in M.A. in Fine Art Printmaking. Joe also holds M. A.s in Public Cultures and Digital Arts and Humanities. Exhibited in Mall Galleries, London, Saatchi Gallery London, RDS Dublin, Ulster Museum, Belfast, has had several solo shows in Ireland and the U.K. and regularly exhibits in Europe, U.S. and Canada. Joe’s works were selected for several International Print exhibitions in Spain, New Zealand, China, Indonesia, Bulgaria, Canada, U.S. and France. Recently shortlisted for Elmer’s Art Trail Belfast and selected for “A world without End exhibition”, London 2021. In 2018 selected by Debica council, Poland, for a major solo exhibition and Plein air painting residency. Commissions and collections include the University of East London, Tsinghua University, Beijing; Shih-Chien University, Taipei; Vantan Institute of Design, Tokyo, Bunsai Art College, Tokyo; East China Normal University, Beijing; Limkokwing University of Creative Technologies, Kuala Lumpur, Nigata Technical University, Japan. Graphic Studio Dublin archive, Muskoka Arts and Crafts Inc., Ontario Canada, OPW, Lahti Museum, Finland, Gallions Reach Primary school, London. Joe’s work has also been featured in numerous fine art books and academic journals.



**Pawel Kleszczewski and Katarzyna Zimnoch –  
painting and installation**

“Ukraine are paintings I started to paint the day after the Russian aggression against Ukraine. It is a diary of the feelings and thoughts that accompany me. I never wanted to paint them, but I wanted to be symbolically together with the Ukrainians. The demons of the past have returned. In my family’s history, like for nearly every Polish person, war has been present forever. I never thought it would come this close, but it has.

For the series Ukraine, I try not to buy much paint, only the necessary ones, mainly black. I overpaint old pictures whose content of which means nothing today. I paint on plywood, wooden boards, and pieces of furniture.

These images are not created deliberately; they are created in an affect. I paint them at night in my basement studio.”





Paweł Kleszczewski is a painter and filmmaker working in animation. His works have been presented at numerous international film festivals. Paweł Kleszczewski and Katarzyna Zimnoch come from Szczecin in Poland and are graduates of the Faculty of Fine Arts at the University of Szczecin. Their films were shown at over fifty international film festivals, including Fano in Italy, Cluj International Film Festival, and the film festival in Szczecin European Film Festival in 2019 and the Silver Tobołek O!Pla award. Paweł and Katarzyna founded their studio in 2013, in the Irish city of Cavan, where they founded their



Ctrl+z, acrylic on canvas, 90x50cm, 2022

numerous exhibitions in Poland and internationally. In animation, he works in a duet with Katarzyna Zimnoch. Fine Arts at the Mikotaj Copernicus University in Toruń. The duo creates original award-winning animations based on Clones in Ireland, and Pilsen in the Czech Republic. Their latest film The Beginning of the World won the best short award and Katarzyna were artists in residencies in Ireland, Sweden, Estonia and Germany. In their animation production company Konik Studio.



Taking a Stance, Acrylic. Kate Kelly 2022. (L77cm x W61cm x D3.5cm)



20 Mothers, Keeping Sight of a Fragile Humanity, Mixed Media, Kate Kelly 2020 (L61cm x W77cm x D3.5cm)

Irish artist, Kate Kelly was born in Derry and grew up during the conflict in Northern Ireland. She graduated from the National College of Art & Design, Dublin and has exhibited in Ireland and the U.K. In 2019, her drawing was selected for the publication, Social Art Award - We are the people, Peaceful Revolutions. She describes her art practice as a form of social documentation. In her current work, she is exploring societal changes such as housing inequality, displacement of people from wars or climate change and how we respond to these.

Her body of work, Keeping Sight of a Fragile Humanity, is her response to what she refers to as a desensitising response to wars. The work was informed by her observations throughout the enfolding war in Syria. In this work, she explores the fragility of peace and how war disempowers humanity by fracturing community and family structures. The work has a particular focus on the impacts and outcomes for women and children caught up in the crossfire of war. It is an emotional depiction of the human cost of war and it seeks to reinforce a sense of duty to our fellow human beings in their time of greatest need. In her latest body of paintings, Taking a Stance, she is examining the strength of humanity's collective unity observed during the pandemic and with the Invasion of Ukraine. She is responding to its symbolism and portrays this as a powerful visual force of the empowerment of humanity's strength in the face of aggression .

**“I feel my duty to respond to war. I am also aware of my privilege that my respons can be freely expressed.**

**Many artists across the globe are silenced and do not have this privilege.”**

**Kate Kelly - paintings**





## **Kseniia Rusnak**

Kseniia Rusnak is a Ukrainian musician, singer, composer, and teacher. She plays the traditional Ukrainian instrument - Bandura.

Winner of All-Ukrainian and International competitions, participant of many cultural and art festivals, performances. Skillfully combines Classical music and Ukrainian traditional folk song.

**Life concert:  
Saturday 26 of November 7pm.**

Born in Belfast, I spent most of my life there, working in various jobs, a family business and with the feminist theatre company Charabanc.

I left to work with IOU theatre in Halifax in 1997.

My career was based upon supporting artists: in touring theatre companies, university departments, multi-country EU projects, in Arts Council England and recently with Creative Folkestone, where I now live. Whether directly as a producer or project manager or indirectly as a funder, the central thread was supporting artists to realise their creative potential.

In 2009 I took voluntary redundancy from the Arts Council and since then have been developing my own practice, exhibiting and creating site-responsive installations, completing an MA in Fine Art at UCA Canterbury in 2016 and soon after winning the Ashurst Emerging Sculptor Award.

My work is rooted in cultural identity and place, it is not about Northern Ireland, where I was born and grew up, but it is of it. BBBBBBBBBB

### **Maureen Jordan - installation**

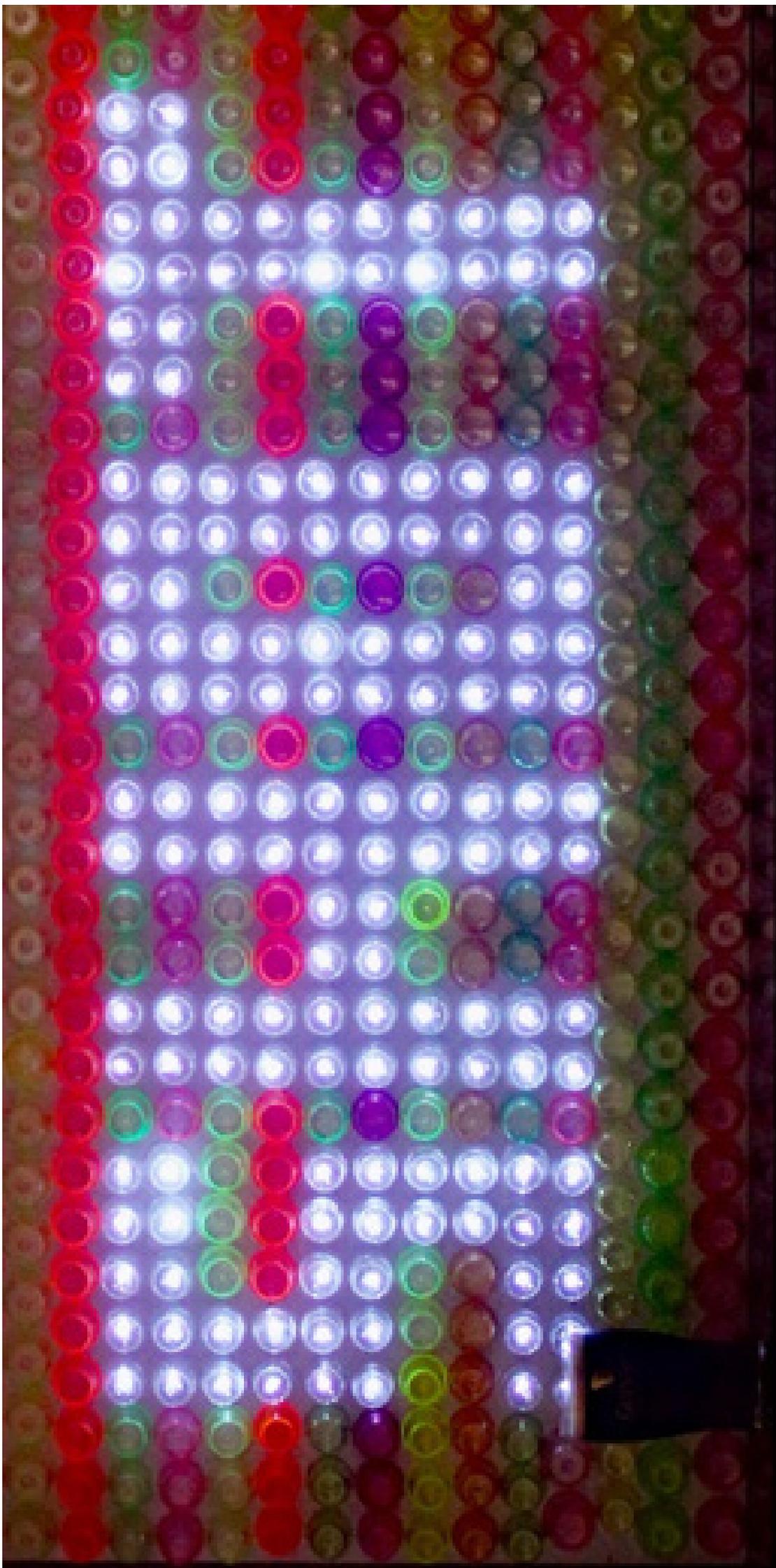
**“The installation ‘SHOT’ was originally commissioned for the 2016 Cheriton Light Festival, and sited in a pub opposite an Army Recruitment office. Made with 296 shot glasses on boards measuring 128 x 66 x 20 cms, visible from both sides, lit with fairy lights.**

**Shots are a contemporary and identifiable part of a drinking and party culture, but the word is ambiguous, also referencing the act of firing a gun and shooting up. The materials were chosen to reflect a cheap, trashy culture and the degradation of lying in an alleyway or wasteland, shot.”**

Shown again in the Brewery Tap gallery (a former pub) in Folkestone, the work then included a divided ‘family’ of ceramic Toucans (the advertising icon for Guinness); a glass of Guinness and the text of Carol Ann Duffy’s poem ‘Bees’.

I couldn’t see a Guinness and not envisage a nun; a gun, a finger and a thumb; midges, blether, scribble, scrum.

**I couldn’t ...pass a nun  
Without calling to mind  
a pint of one, stout,  
Untouched, on a bar  
at the Angelus.**



War definitely influenced my art but not recent. As an evacuee from the London Blitz to a Surrey village, it is World War II and the subsequent Cold War and threat of nuclear war that has influenced much of my practice as a multidisciplinary artist.

My poem Electric Storm contrasts the thunder and lightning of the storm with the fireworks of VE Day celebrations offers a surrogate for the bombing and shelling we children so narrowly escaped, physically if not mentally, and experienced only through newsreels, documentaries and feature films. I present it as part of my performance of it to the music/sound FX of Breifne Holohan as on our CD San Francisco Dreaming .music.

<https://soundcloud.com/holohan-hudson>

My most recent work has investigated the possibilities of ekphrasis, works combining sculpture collages made from plastic toys with a poem on the same theme. Directly relevant to war is Boys Toys. The threat of nuclear war and subsequent desolation dominates a number of my photomontages and poems culminating in a recent series based on the iconic photo of a burnt out civic building in New York's Bronx following a race riot. I used the window and door spaces to hold images of desolation or other plant/animal species surviving or the silent stars going by when we humans are gone to a glance back at the American Dream that maybe brought us to this point.

**Roger Hudson –  
poetry**

Always interested in many art forms but without formal training in any, Roger pursued them separately. It is only with his recently developing interest in ekphrasis that he sees the value of combining them and realises that many of his past projects have effectively done just that. Roger grew up in a country village in Surrey, England as an evacuee from the London Blitz so World War II had a massive impact on him. He did National Service in the RAF and was educated at Guildford Royal Grammar School and University College London. Though formally studying Economics, he effectively pursued his own arts and media studies interests in student societies and London theatres, cinemas, galleries and libraries. Courses in art at London's City Literary Institute introduced him to photomontage, which became an obsession. He exhibited his paintings and photomontages in London, Dublin and Drogheda and performed his poems in many venues. He worked in journalism, publicity, film and technical editing and has published four collections of poetry, a historical crime novel, directed an art documentary and other TV and corporate videos and edited a theatre magazine and other periodicals. In Ireland for 29 years, he currently lives in Drogheda with his wife Sheila and has dual Irish/British nationality.

## ELECTRIC STORM

Jagged whitehot upsidedown  
trees of lightning

zag  
and  
zig

and            and            roll  
          crackle            thunder

Startling  
Dazzling  
Dances  
of  
white  
light

across rolling black clouds  
of dark night sky

On bed by window  
we children kneel  
Staring  
Electrified  
at nature's firework display

The dead in the village cemetery  
across the road  
Don't waken  
The tall trees in the garden  
shaken and storm-tossed  
Don't burst into flame  
Rain lashes fierce arrows on dark garden

The same mixture  
Excitement Fear Wonder  
Caution Astonishment  
as man-made fireworks  
Brocks, Standard  
suddenly available  
at village stores  
to celebrate victory  
after long sparse pitch-black  
heavily-curtained wa

"Hold it at arms-length, now!"

"No, I'll light that one, it's dangerous."

"Stand back, children!"  
bang

Wheeee ee ee e e eh

swwooosh

*SzzzzzzZZZZ*

Crackle crackle

pooff pooff pooff

Ooooooh!

Aaaah!

Oh!

Hahaha!

giant  
raging hot  
roaring bonfire  
no longer banned  
sparks, burning fragments  
flying up twisting turning  
into dark starlit sky  
no longer home to enemy bombers  
with their loads of  
home-busting world-smashing  
bangers

Tina Whelan is an Irish visual artist, based in Cork city and a studio member of the Backwater Artists Group. She is very curious about materials, their materiality and boundaries, and how they can be manipulated.

Her 2021 MA by Research: The social realities of the Irish Uterus focuses on the impact of national ideology and Catholic ethics on Irish obstetrics, particularly viewed through the lens of the symphysiotomies[1] that occurred in Ireland from the 1940's- 1980's.

This body of work gives voice to the silenced, nearly hidden and peculiarly Irish story of symphysiotomies. These works aim to make real, intimate and tender the actuality that these brutal medical procedures fundamentally still press on the Irish psyche; it may help us to know, in a felt sense, these difficult truths about our history that hurts.

[1] A symphysiotomy is a procedure that cuts the symphysis pubis joint to unhinge and widen the pelvis in childbirth. From the 1940s to the 1980s, symphysiotomy was performed on at least 1,500 pregnant/labouring women in Ireland, either without the women having given consent or with them having only given it unknowingly. Since its revelation in the public domain in 1999 it has neither been properly accounted for medically, nor yet resolved within the justice system.

**Tina Whelan**

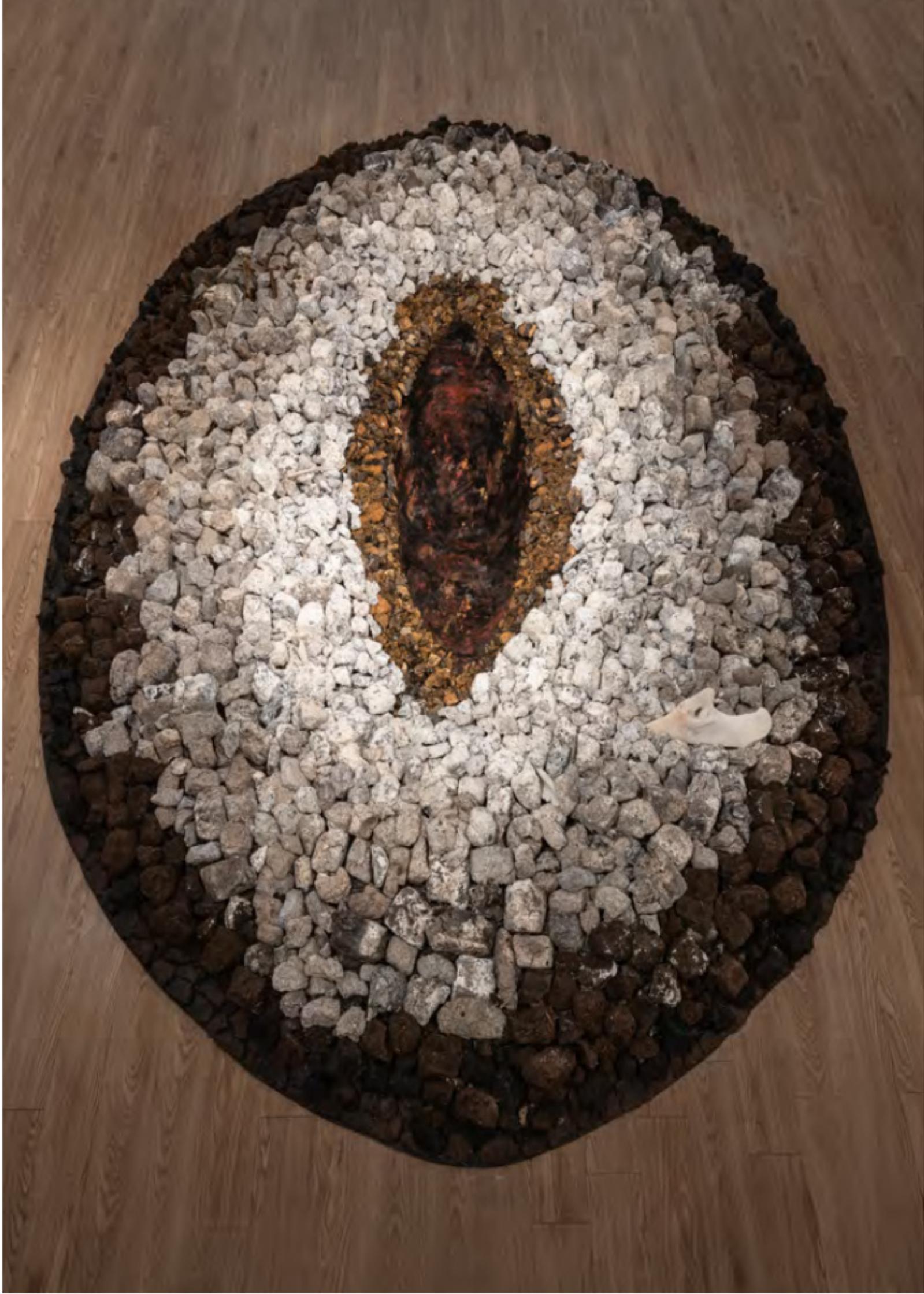
**“ It is the ability of art to open up the possibility of the impossible”  
- Doris Salcedo**

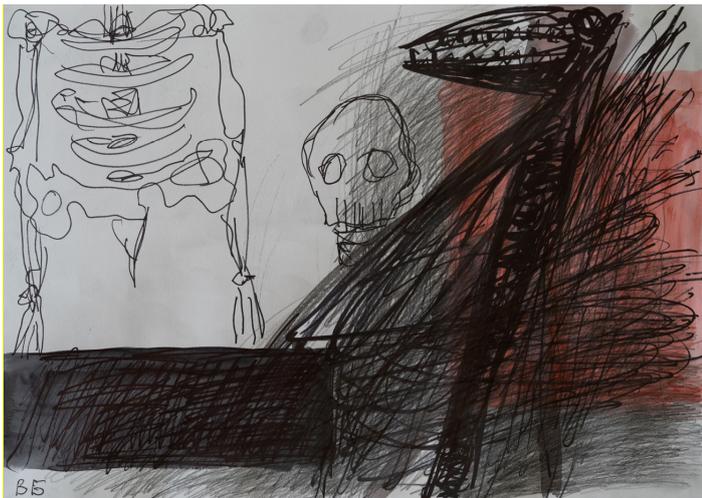
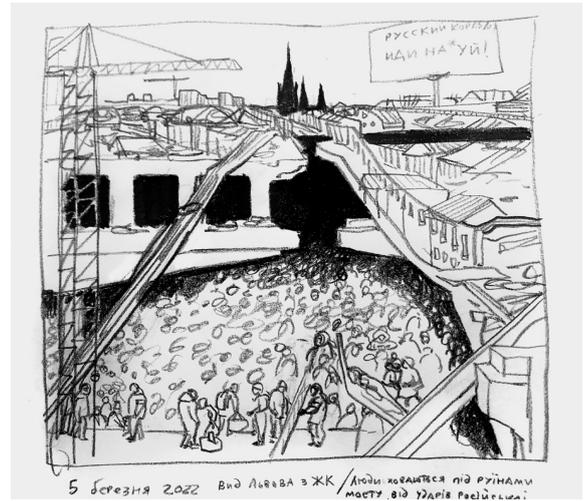
Psyche-Scape directly connects into the psychic cultural landscape of post-colonial Ireland and intimates us into the reality of the lived lives of the survivors of symphysiotomy. It is a geological floor work whose primary material is turf, the earth's ultimate felt, to express a site of struggle where dense injury and trauma persists.

The qualities of our compacted boglands educe an acidic, anaerobic landscape, where it is difficult if not impossible to breathe or find space. The whitewashing tactics of the Irish state to the symphysiotomised women are revealed, metaphorically, in lime-soaked turf. The chasm in the middle of this white-washed earth, bitumenised and pigmented in ochre and red, denotes a site of buried truths.

This research intends to contribute to an understanding of how the obstetric violence of symphysiotomies and pubiotomies described in 2014 by the UN committee on Human Rights as 'a public policy on torture' was deployed in the inscribing of religious, national and medical power on Irish women's reproductive bodies. In Psyche-Scape, I am interested in finding ways to create counter-monuments that bear witness to episodes of such trauma.

Psyche-Scape, turf on ply, whitewash, rusted iron, bones, paper, bitumen and pigments. Iina Whelan, 2021, 320 x 220 x 30cm (LxWxH).





## **PIAZZA UCRAINA (COURTESY OF THE UKRAINIAN MUSEUM OF MODERN ART)**

Project realized in the context of the 59th International Art Exhibition with the collaboration of the Ukrainian Emergency Art Fund (UEAF) and the Victor Pinchuk Foundation, Piazza Ucraina is an open-air installation at the Giardini of La Biennale, designed by Ukrainian architect Dana Kosmina.

The Wartime Art Archive was compiled by the Ukrainian Emergency Art Fund (UEAF) team. Ukrainian Emergency Art Fund is a foundation to support artists and cultural workers during the war and afterwards. It was established by MOCA NGO together with independent media Zaborona, The Naked Room gallery and cultural institution Mystetskyi Arsenal. The fund accumulates charity resources, information on available programs, and other opportunities of Ukrainian and foreign institutions to support Ukrainian independent artists, curators, art managers, researchers and non-governmental cultural initiatives.

Learn more and donate at <https://ueaf.moca.org.ua>.

Centre for Creative Practices (CFCP) is an award-winning, not-for-profit development and resource organisation for migrant & culturally diverse artists in Ireland. Migrant-centred and migrant-led, CFCP is acknowledged as a pioneer and catalyst for promoting cultural diversity, intercultural collaboration and exchange. Connecting creative talent from diverse communities and social groups and helping them to become agents of cultural and social development, CFCP provides a new model for integration.

CFCP is committed to professionally showcasing works by migrant and culturally diverse artists through curated programmes of multidisciplinary artistic events. CFCP also effectively supports developing the talent of migrant artists by offering tailored capacity-building opportunities, including mentoring, training and providing resources. Finally, CFCP helps artists to access the local arts scene and build professional networks and sustainable careers.

Since its inception in 2009, CFCP has presented over 1,000 multidisciplinary and participatory events, including exhibitions, concerts, performances, readings and screenings, promoting works by over 1,500 artists to over 20,000 audiences.

CFCP is an active member of various European networks of intercultural and socially engaged organisations and subscribes to the values of **diversity, tolerance, inclusiveness, respect, care, hospitality and sustainability**, which are reflected in our programmes, curatorial approach and day-to-day operations. CFCP's yearly flagship project, **New Voices of Ireland**, presents works by outstanding migrant and culturally diverse artists from Ireland and abroad through themed exhibitions and accompanying multidisciplinary events.

Our annual **Meeting Point** is a series of talks and workshops led by experts in their field, offering capacity-building opportunities to migrant and culturally diverse artists.

**Third Space** is a new initiative that brings migrant and local artists together to co-create and collaborate on creative projects.

CFCP also actively researches works by migrant and culturally diverse artists in Ireland, archives information about these artists and maintains a database on our website [www.cfcp.ie](http://www.cfcp.ie).

CFCP is kindly supported by the Arts Council of Ireland and through philanthropic donations.

CFCP is run by Monika Sapielak, contemporary art curator and cultural manager. The organisation has been founded in 2010 in Dublin by Monika Sapielak and Ian Oliver.

#### **AWARDS:**

- Good Causes Award, National Lottery of Ireland, national finalist, regional and county Winner, 2019
- Main Winner of the Arthur Guinness Fund, 2012
- Multicultural Company of the Year, 2011
- Dublin Living Awards – shortlisted for Dublin Gallery of the Year, 2011
- Social Entrepreneurs Ireland, Level 1 Award, 2007



Photo@Pavlo, Nov 2022

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Our special thanks also go to Fereydu Khanide, Agnieszka Kowaluk and Pawel Sapielak for their ongoing friendship and support.

Address: Centre for Creative Practices  
The Old Milking parlour  
Ballymurrin Lower  
Kilbride  
County Wicklow  
A67TK64  
Ireland

T: 00353-86-6084020

www: <https://cfcp.ie/>

E-mail: [monika@cfcp.ie](mailto:monika@cfcp.ie)

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Design by Anna Komar E-mail: [annakomar.rrestate@gmail.com](mailto:annakomar.rrestate@gmail.com)